

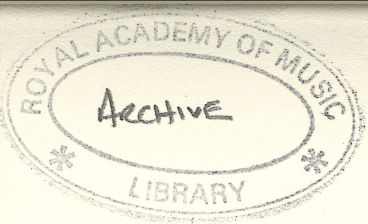
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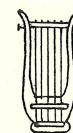
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Sir Henry Wood

# THE R. A. M. MAGAZINE

Incorporating the Official Record of the  
R.A.M. Club

Edited by S. H. LOVETT, A.R.A.M.



"Sing unto God"

No. 112

November 1938



ROYAL ACADEMY OF MUSIC  
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## Sir Henry Wood and the R.A.M.

by Bernard Shore

Sir Henry, who has just crowned a magnificent life's achievement at his great Jubilee Concert, was born in London in 1870. His greatest friends were his father and mother, who gave him a magnificent start in life, not just with money which was none too plentiful, but with sound advice and splendidly laid plans.

Henry, at the age of ten, was beginning to read scores, and that wonderful library of his had already started into being. Even the organ and piano did not fill the rest of his time when he was at school, as his passion for painting ran side by side with music.

His first big public appearance was in a grand organ recital at the Fisheries Exhibition at the age of thirteen, where he was billed as "Master Henry Wood," and this must have created something of a sensation at the time, as people must have wondered how on earth he could even reach the pedals, let alone manage an extremely complicated instrument.

On his leaving school a year or so later, his father sent him abroad, entirely by himself, to look round Germany and go to every concert he could find. Armed with full instructions, just enough money but no more, and Messrs. Cook's coupons for journeys and hotels, he saw all the big conductors at work, storing information to be used later, and when not attending concerts he browsed in museums—a hobby that still delights him.

Home again, a friend of his father suggested that as he was apt to be too much concentrated and "by himself," he should join the R.A.M., in order to mix with other students and get some healthy competition and companionship. So, in 1886, he joined as a student, to study organ with Dr. Steggall, piano with Septimus Webb, singing with Garcia, and composition, scoring etc., under the auspices of Prout. His scoring does not seem to show much of his august master's influence, and his composition rather less, and we gather that these six terms were not extremely fruitful in musical knowledge. It must be remarked that he was years older in development than any of the other students, and was already an accomplished musician whilst they were in their musical teens.

Not much appeared to show that a genius had turned up; actually, his only appearance as an organ soloist with the orchestra was far from fortunate. Dr. Mackenzie, then Principal, was conducting a Handel Concerto for him in the Orchestra Class, and for some reason or other got tired of it, and seeing a Professor handy, ordered him to accompany "Young Wood." This



Professor had never handled a baton, and the orchestra was a bit rough for accompanying anyway, so the rehearsal did not go very smoothly. In fact, by the time they got to the last movement, Henry got fed up and went home!

Notwithstanding his work at the R.A.M., apparently he found time to attend three Art Schools. First of all the Heatherley Institute, then St. John's Wood Art School, and finally the Slade, where he studied (under Tonks) with all his phenomenal concentration and energy.

Conducting, apart from his choir training as organist at St. Sepulchre's, Holborn, had not yet become a great ambition; in truth, it was his father's secret passion that he should become a great teacher of singing. So a year or two after leaving the R.A.M. he began to make his name in this branch of the profession—and not only teaching singing if anything else turned up, as we are about to relate.

He had a keen sense of business, even at fifteen, and when a friend of his asked him if he knew of a good violin teacher for a very wealthy pupil, Master Henry immediately took on the job himself, in spite of his complete ignorance of how to play the instrument. He simply arranged with a student friend to give him a lesson on the violin himself, so that when he arrived at the illustrious house, an hour or so later, he just passed on the information! It all worked very well until someone blew the gaff!

Later on, in 1915, he rejoined the R.A.M., this time on the staff as Professor of Singing, and was able to put into practice some theories which he had only tried on private pupils. He puts in the forefront of really every side of musical teaching the art of correct breathing, especially for a conductor of choral concerts, and he even applies it to the orchestra.

We are always hearing him say: "Breathe together for the attack!" or "Take time to breathe!" and "Breathe with me!", to say nothing of his remarks to recalcitrant choirs—"No, no, no! Suck in air and let it out through the nose! I don't want any nose-breathers here—get your breath up from the chest, not from the stomach."

It must not be thought that he had no other activities at this time besides conducting, teaching, singing, scoring, the incessant study of scores, painting, museums, and the like, as he also had another sideline—teaching acting and gesture. The art of gesture he regards as vital for a conductor. Times out of number he would rate an awkward stage pupil for not using eloquent gesture. "When you're playing the part of a beggar, hold your palm well out for the sixpence! More palm, more plead!" (There we have his eloquent left hand gesture to the orchestra, for a passage of pathos!)

Eventually his first engagement as a responsible conductor came along in 1889,—with the Arthur Rousbey Opera Company at a salary of £2 2 0

per week. Later, his services were so valuable to the company that they raised it to £8 10 0. This helped to influence him finally, in making the great decision of his career—Music or Painting.

Having sold no pictures of importance, and devoured the "Lives" of the great painters only to find that many well-known artists were still poverty-stricken at the age of 50, he decided there and then that it was time to pay back to his father some of the money that had been spent on his education, and conducting seemed the best way to go about it. Engagements as conductor then followed their natural course with such a brilliant young artist, until we find him at last settled in to the work of his life.

#### 1895—The Promenade Concerts.—Henry Wood, aged 25

Robert Newman, a wellknown manager of concerts, had been closely watching his career, and had made up his mind that this young man was going to put England on the map as a musical country. It is *not* too much to say that Sir Henry has played a bigger part for English music than anyone else through these amazing 44 years of Promenade Concerts. He developed the public's taste from practically zero to the blood heat of "Contemporary Music." Largely owing to the wise and steady education of his audiences, he has helped the Classics to become a Box Office draw. Even in the last fifteen years a great change has been noticeable in the public's reaction to these programmes.

Sir Henry has always been a little ahead of his public, but never too much—that was the secret of his programme scheme for years—giving the people what they want, but always pressing in the thin end of the wedge, to ensure their increasing appetite for the right food.

Meanwhile his passion for improving the standard of orchestral playing never let him—or his orchestra—rest.

"Don't sag out—put your backs into it! The public's paid for the seats, and we've got to do our job! You can't sit back nowadays—even the babies have their miniature scores! *They* know when you're not putting fire into it! I want the utmost ferocity from you, no namby-pamby playing, thank you! And you don't play together—I can't think why I never get the two sides of the orchestra to play together—never together! You may think you are, BUT I KNOW! AND SO DO THE PUBLIC! You can't fool them now, you know! Come along, Letter B—THE ATTACK!"

What immense changes he has seen, from those days in 1895 to this year of grace. His first Promenade Concert was composed of all the picked players from the London orchestras, but the standard was far from 1938. There were many fine artists indeed, but there were also some who were not. To begin with, the wrong players often seemed to be found at leading



desks in the strings, and frequently a fine desk of young players would be found at the back. Tradition had decreed that the leaders found the players, and consequently there must have been some kind of a racket, whereby the young and more brilliant performers were kept conveniently out of the way. This was all altered when he began holding his auditions, which speedily found out a good many knotty points in the seating of the orchestra.

At first, string solos were always somewhat dreaded by him, and he had to hold tight for a viola or second violin solo. Horn playing, until the coming of Borsdorf, also used to be somewhat of a mystery. The general tone of the strings, though extremely vigorous, tended to be rough and without any subtlety, whilst intonation was an extremely debatable affair altogether. When one realises that he had *all* his orchestra training to do during the Promenade Concerts and Queen's Hall Symphony Concerts, the results he achieved with such meagre rehearsals were incredible. Mastery of economy at rehearsal, mastery of his scores, mastery of the art of clear gesture, and that illimitable "stick"—all together played their vital parts in his success; and lastly, his colossal vitality carried the whole scheme through as no-one else in the world could ever hope to emulate.

This baton of his was practised sedulously in front of a glass, as a young man, long before the Proms came into being, and a television of the young Henry Wood practising this by himself, with a ticking metronome beside him, would be a most edifying lesson to all students of the orchestra.

His scores were all studied with intense concentration, a concentration entirely impervious to extraneous sounds. Barrel-organs, hammering, banging doors, distract his mind far less than a movement somewhere catching his eye. We have seen him go through a whole season of Prom rehearsals to the accompaniment of intermittent hammering at Queen's Hall's insides, whilst there was a certain type of vacuum cleaner that made violent sucking sounds at odd times; a continual smell of paint worried the orchestra, and goodness knows what else in the way of irritating noise. The only thing that really upsets him is to see a newspaper being opened in the orchestra—or, worst of all, a strange person standing by the curtain at the side of the platform!

Scores are all studied deeply for "essential points," in order to visualise all the lines in proper perspective. Unnecessary details are *not* allowed to cloud the issue. He advocates a routine study of scores in three sections. First of all strings, then wood-wind, and finally brass and percussion; thus everything becomes methodically and clearly laid out in the mind.

He must have been one of the first to use a score at some distance from the eyes, therefore he always has a low desk set as if a table. Scores, he

says, should be looked at from a reasonable distance, and not examined closely line by line; the whole picture then lies before the conductor, instead of just one or two strongly defined lines. In these, and in all his other methods, Sir Henry has set a standard of sheer efficiency that will go down to posterity.

It was a lucky day for the R.A.M. when, after much pressure from Sir Alexander Mackenzie, he was at last persuaded to take over the orchestra and conducting class. In 1924 he began to pass on his wealth of experience to students at our institution which has now gained immense prestige from his teaching. Students will one day realise that no orchestra training, in fact no part of their musical studies can be considered complete until they have played under that wonderful baton. Incidentally this orchestra class has been one of his greatest joys.

Quite apart from his work with the R.A.M. orchestra, it is conceivable that his amazing vitality and energy communicates itself to the rest of the institution. Certain it is that his personality is felt without his being necessarily seen or heard.

After the *terrific* life he has led, his vitality remains absolutely unimpaired, and there seems no reason whatever why he should not celebrate his 50th Promenade Season with the same amount of energy as he has expended in all the others. It is the truth that many of his orchestra today will be wheeled about in bath-chairs, long before he lays down his baton. He has yet another cause for deep congratulation, even above his wonderful Jubilee Concert, when the whole vast audience rose to its feet to greet him: he is blessed with a wife who has brought him a continually increasing happiness, and whose influence has made itself felt through his entire personality, to the great benefit of all with whom he works.

Life, in sheer enjoyment and magnificent achievement, shines through the whole great man who is Sir Henry Wood. May he continue his and our enjoyment of it, particularly at the Academy, for many many years.

### The Jubilee Concert—a personal impression

October 5, 1938, will surely be memorable in musical history. The Royal Albert Hall can never have had a more enthusiastic gathering. No sooner had Sir Henry appeared on the platform than the whole orchestra, choir and audience rose spontaneously to its feet and applauded prodigiously. Only one inured to applause could have remained unshaken by a scene so overwhelming.

From my orchestral stall I could see the vast audience—men and women of all stations socially and musically, and yet just a microcosm of the world



of people who for fifty years have been swayed by this man's conducting. All the forces of music had combined to join with us, the listeners, in tribute. A discerning mind was behind the programme. From the opening hymn, "O gladsome Light," with its spirit of worship and wonder, to the community singing in "Land of Hope and Glory" at the end, there was music for every taste. Rachmaninoff came to play his Concerto in C minor; and Vaughan Williams, in the work specially written for the occasion, "let the sounds of music creep into our ears" and made us feel that spirit was communing with spirit.

Beethoven, Bach, Handel and Wagner, heroes of the Promenades, were there also, and Bax in "London Pageant" roused us to jubilation.

It was an impressive moment when Lady George Cholmondeley in finely chosen language expressed the thoughts of us all, in presenting to Sir Henry the covers to contain the pencil sketch and finished score of Vaughan Williams's "Serenade to Music." And Sir Henry said, quite simply, "Thank you from the bottom of my heart." M.C.

### Distribution of Awards

by Miss Myra Hess, C.B.E., F.R.A.M.

On July 21st, at 11.30 a.m. in the Duke's Hall, Miss Myra Hess presented the annual awards. After a programme of music which included Brahms' *Neue Liebeslieder Walzer*, Op. 65, *La Fontaine d'Arethuse* for Violin by Szymanowski, a *Scherzo* for Wind Quintet by Charles Stainer and a *Tema con Variazioni* for Wind Quartet by Rossini, the Principal, in welcoming Miss Hess, said that her international reputation, the result of talent plus hard work, had brought honour to herself and reflected glory to the Academy. "She is" he continued, "one whose nature no amount of adulation can spoil. She is not too proud to wear to-day one of her Academy medals, and she is in the completest sympathy with you all."

After distributing the medals and certificates, Miss Hess, who was received with prolonged applause, addressed the students. She said she felt honoured by Dr. Marchant's invitation to present the Prizes and, after recalling some incidents of her Academy days, she spoke with appreciation of the late Mr. Corder, mentioning that he had introduced her to the MSS. of the Benjamin Dale Sonata. She hoped the present students would share her experience of seeing a great work produced by one of themselves.

She paid a tribute to Mr. Matthay, saying she owed the happiness of her career to him, and that through the inspiration of his teaching she was

musically reborn, when she started to work with him. Miss Hess continued:

"I would like to speak about the essentials of a successful musical career, from the point of view of an instrumentalist.

There is a mastery of technique amongst the young people of to-day, which can only have belonged to the great virtuosos of, let us say, sixty years ago, but this very efficiency can be one of the most dangerous obstacles and, by itself, is not even a second-rate road to the destination for which we are aiming.

The fever of speed, nowadays, not only makes us play faster and faster, but, I believe, many young artists think that even a career can be quickly made . . . This is impossible and it always has been . . . The names we associate with glamour, Paderewski . . . Kreisler . . . Casals . . . Beethoven . . . and so on, all fought their battles, and none of them leapt into fame overnight. As we know them in their greatness, it seems incredible that the critics and audiences did not catch fire on the spot, but the biggest flames are the result of much smouldering. If you have an intense musical purpose, let it smoulder, and do not be discouraged if the road is punctuated, with '30 mile limits.'

In the face of this epidemic of virtuosity, which in itself has ceased to have the fascination of the extraordinary, it is more than ever essential to develop our musical perception and imagination to the utmost.

Sometimes music is more vividly revealed to us when away from our instruments, so we must learn to study as an orchestral conductor works at his score.

We should never *repeat* a performance—if we are real artists. Every time we play a work, however familiar, it should be an adventure into the unknown. In a letter from Busoni to his wife, he mentions a performance of the Waldstein Sonata, and that he had, at last, played the last movement to his satisfaction—after 30 years.

Whether we are receiving our first medal to-day or have been playing in public thirty years, we never cease to be students, and it is the discipline of our thoughts and actions, and above all, what we are capable of feeling, that will measure the success of an artistic career.

We are all inclined to think that the old days were best, but with your splendid and lovable Principal, Dr. Marchant, I almost envy you, in the thought that your student days must be as happy as mine were."

A vote of thanks to Miss Hess was proposed by the Warden, after which Dr. Marchant announced that he had another most pleasing duty to perform. They had with them that morning, he said, one whose record was unique, both in the history of the R.A.M. and in the sphere of orchestral music. Mr. John Solomon, who was relinquishing his post as professor of the



trumpet, which he had held since 1894, had entered the Academy as student as long as 66 years ago, during the principalship of Sir W. Sterndale Bennett. There was no name more familiar or more respected among the instrumentalists of this country. Dr. Marchant then presented Mr. Solomon with an album containing the signatures of the members of the Governing Bodies and the Professorial Staff of the Academy.

The National Anthem concluded the proceedings.

## Annual Distribution of Prizes

by H.R.H. Princess Alice, Countess of Athlone

The Annual Distribution of Prizes took place in the Duke's Hall on July 21, at 3 p.m. Her Royal Highness, Princess Alice was received by the Governing Bodies and the proceedings opened with a repetition of the programme of music performed at the morning ceremony.

Before presenting his Report, the Principal read a message received from the President of the Academy, His Royal Highness the Duke of Connaught : " So much appreciate kindly message from all members of the R.A. of Music. I deeply regret being unable to be with you. Arthur, President." Dr. Marchant then expressed on behalf of the Governing Bodies, Professors and students their appreciation of the honour shown them by H.R.H. Princess Alice by her presence at their prize-giving. Proceeding, he referred to the losses the Academy had to deplore by the deaths of Mr. Agnew, Chairman, Messrs W. J. Kipps and Edwin Hickox, Professors, Miss M. V. White, ex-student and Alfred Hallett and Charles Coppen, hall-porters.

On the Governing Bodies of the R.A.M., Major-General the Earl of Athlone had consented to become a Vice-President and Lieut-Gen. Sir G. Sidney Clive succeeded Mr. P. L. Agnew as Chairman of the Committee of Management. Tribute was paid to the work of the Honorary Treasurer, Mr. A. J. Waley, who acted as Chairman during the interim. Lord Gorrell had retired from the Board of Directors owing to great demands upon his time and energy in other directions ; Colonel Raymond Fennell had relinquished the chairmanship of the Associated Board and Dr. Richards had also retired from the Board and was succeeded by Mr. Theodore Holland. Dr. Marchant referred in terms of gratitude to the valuable services each had rendered.

Two retirements from the professorial staff were announced, namely of Miss E. Lomax, for many years Professor of Harmony, and of Mr. John Solomon (Trumpet) whose unique career the Principal outlined. Many new

scholarships and prizes had been established during the past year, including the King George VI Coronation, founded anonymously by an R.A.M. Director, the Thomas Threlfall for organ, perpetuating the memory of a former Chairman, the British Council Prize for foreign nationals, Henry W. Richards Prize (Organ) to commemorate a former Warden, Elkin, (Composition) and a prize for Harpists in memory of Mr. John Cheshire. Many other gifts had also been made, including one, anonymously, of 100 guineas ; a Harp from Miss E. Adlard ; a fine portrait of Sir J. B. McEwen, the last gift of Mr. P. L. Agnew ; an oil painting of Mr. Quarrell's ; a gold-mounted baton from Miss Evers and many gifts of music.

The first public announcement was made of the awards of the Dove Prize and the Worshipful Company of Musicians' Medal, both to Mr. Denis Matthews and the Principal further expressed the congratulations of all to many among professors and students who had gained distinctions during the year ; to Madam Julia Neilson Terry on the 50th anniversary of her first stage appearance ; to Sir Henry Wood on his Jubilee as a conductor, and to the R.A.M. Club for a particularly happy year under the presidency of Sir James Jeans.

Dr. Marchant said the past year had been one of continuous and successful activity, and after enumerating the chief events in the orchestral, choral, chamber-music, operatic and dramatic departments, he concluded by sincerely thanking the Governing Bodies, the Professorial, Clerical and General Staffs, and, in particular, Mr. B. J. Dale, Warden ; Mr. L. Gurney Parrott, Secretary ; and Mrs. Rawlins, Lady Superintendent, all of whom had contributed so much to his help and support.

A vote of thanks to H.R.H. was proposed by Mr. A. J. Waley and the proceedings closed with the National Anthem.

## R.A.M. New Music Society

The most useful work of bringing forward new and unfamiliar music continues regularly and attracts audiences eager to understand and appreciate novelty. On June 21 a programme of works by present students of the R.A.M. was given, the composers being Joyce Chapman, Aubrey Bowman, Manuel Frenkel, Geraldine Thomson, Terence Vaughan and Denis Matthews.

On October 6 works by Badings, Auric, Sauguet, Murill and Tansman were given, the performers being Bessie Rawlins, Reginald Paul, Margaret Good and William Pleeth. The next concert, on November 17, will be an exchange concert with Holland.



## John Solomon

by Harry Farjeon

It is delightful to be able to repay a debt of long standing, especially when the payment is itself a pleasure, and I take up my pen in the service of John Solomon all the more gladly for that he did once nearly split his gizzard (or whatever it is that trumpeters do split) in obtaining for me a high D on the F trumpet. This was in the days when composers were commonly kept in check by their interpreters ; Strauss had already begun the revolt, but we lesser beings had not his temerity—not as a rule ; but on that occasion I, fresh from studentship, did assert my sway. I wanted that high D, I wrote it, he played it (I came, he saw, he conquered)—and then he laid me low with invective and abuse. So I owe him something, you will agree, beyond the promise (which I have kept) never to do it again.

In my young days the words " John Solomon " meant for me Trumpet just as " John Thomas " meant Harp, and as, later, " Lionel Tertis " came to mean Viola and " Leon Goossens," Oboe. Their owner's brisk bearing, his shrewd face, his hearty greeting : " That's the style ! " —why, they were, and are, the trumpet ! One hears it as one thinks of him. And when he was born, on the 2nd of August 1856, five years after the Great Exhibition of 1851, surely the Crystal Palace, so slightly his senior, must have reverberated in sympathy with those infant cries and translated them prophetically into the trumpet passages abounding in that composer, Handel, with whom both were to be so intimately associated.

Little boy John entered the R.A.M. in 1872 and was with us ever since, until his retirement the other day. His professors were Thomas Harper, the great trumpeter, H. Bannister and Henry Evers. After his studentship he was retained (with fee) in the orchestra, and was elected Professor in 1894, Associate a year later and Fellow in 1922. In reference to one of these distinctions I remember an atrocious and ingenious pun perpetrated by Frederick Corder, whose sayings (as all my older readers will know) were always ingenious though only occasionally atrocious. Said he, surveying the honours list of the already-elected :

" Solomon in all his glory was not R-A'd as these "—and forthwith arrayed he was.

An orchestral instrumentalist is interesting to the public not only on his own account, but also because he alone can see the other side of the moon. Observe the conductor ! This god—to us behind—must have a face ; these



John Solomon

Entered R.A.M. 1872

Elected Associate 1895

Elected Fellow 1922

Professor 1894—1938



fluttering tails must be balanced by a shirt-front possibly immaculate, possibly full of failings. Tell us, you who know, what is this hero like when he's at home? What his trade-mark, what his temper? Do you really thrill when he crooks his little finger? Do you sizzle when he waggles; do you galvanize when he snorts? You who see the other side of the moon, tell us, pray: we fain would know.

"Well," says John Solomon—

But first, before divulging the secret he revealed to me the other day in my teaching room on the top floor, all on your behalf—first let me recount a conversation I had with him some years back when I was not writing as your journalist, as I am now.

It was during the first Furtwängler-Walther boom. Meeting our trumpeter in the passages of the Academy, and knowing that he had just played under the two directions, I asked him which he preferred.

"Well, one is for concert and the other for opera," said he. "You don't get both."

"What about Richter?" I asked.

"Ah, now you're talking!" said John Solomon.

Richter, indeed, is his musical father. You have only to hear the tone of his voice when discussing this mighty man to realize that here is a pupil admiring a great teacher—here is a craftsman worshipping a super-craftsman.

"Don't put that in," said he, when telling me the following story.

"Yes, I think I will," said I. "It is to his credit."

It appears that even Jupiter nodded once, and Richter brought in the orchestra incorrectly, having to start a second time. At the end of the piece he turned to the audience and exonerated the orchestra, acknowledging that the mistake had been his own fault. But that there should *ever* have been even one fault in his leader hurt (I could see) the soul of the follower. "Richter was my great man," said John Solomon. And none the less great for that one slip. And all the more great for admitting it.

Richter and—"those others." But what others!

Nikisch. "Inspired! Magnetized!" And that recalled to me how I once ran across Solomon's good pal and equal artist, the fine horn-player Borsdorf *père*. It was after Nikisch had done the Tchaikovsky No. 5. There was Borsdorf in Oxford Street, all shiny and sticky, spluttering: "Oh, his beat was all over the place! We didn't know what he was doing! But it was glorious!"

Strauss. "Very quiet." The first time he had conducted *Heldenleben*, after Wood had prepared the way, he said: "You don't want any rehearsal



—you seem to know it.” (This was our feeling about *his* feeling the other day when he led our young Academy folk through “*Tod und Verklärung*” with tiny taps and a mien of marble).

Weingärtner. “Is, of course, the solid conductor. I wish we had more men like that now.”

Mylnarski. “Like a new pin. A thorough gentleman” (Meant, I know, to be complimentary; but is it quite enough?).

Steinbach had presented himself as “a coming Richter. Of course, a Brahms man.” (I could see that there was great admiration here).

Safonoff. “Conducted without a baton. All his expression was in his hands. He would say: ‘Ah, it is rough!’ and would rub his hands.”

Wood. “His vitality is marvellous. I played with him 45 years ago. They won’t find a man with the repertoire he’s got.”

This is a pretty fine list of conductors to have worked with; it was reeled off on the spur of the moment, and is doubtless not nearly complete. It is, this list, as it were, the headings of the chapters in the book of a life’s work: work worthily prepared and finely accomplished—work for which we, public, conductors and composers alike, may all be thoroughly grateful. For it is through efforts such as these that our art is presented and made manifest.

“That’s the style!”

### English Song

There are many who feel that in spite of the long-continued work of Plunket Greene, Gervase Elwes, John Coates and others, English Song does not receive the attention or appreciation it deserves. The series of recitals taking place at Wigmore Hall during October and November under Mr. Norman Franklin includes representative programmes sung by Geoffrey Dunn, George Baker and Mabel Ritchie. A special introduction has been written for each programme by Frank Howes. By the time this notice appears, however, only one of the series will remain, that of Monday, November 28th, when settings of A. E. Housman’s poems by Butterworth, Ireland, Orr, Moeran and Vaughan Williams will be sung by Geoffrey Dunn with the Griller String Quartet. The recital is at 5.30 p.m.

## The Sibelius Symphonies

### Experiments in Economy

by Kenneth Graham

Nearly every musician realises nowadays that the symphonies of Sibelius, taken as a whole, represent a vigorous reaction against the rather over exuberant style of writing that had become fashionable with almost all orchestral composers since the time of Wagner. This reaction, quite appropriately, had its origin in a country well removed from the main centres of European music, with the result that Sibelius himself appears to be almost entirely untouched by influences outside his own country and culture.

The workings of this peculiar and original mind are seen on the whole to best advantage in the symphonies, and it may consequently be a matter of interest, in view of the Sibelius Festival in October, to take a glance at them and observe some of the methods that the composer adopts to achieve those economies both of structure and thought on which he lays such great stress, and which form the most individual part of his achievement.

It is hardly necessary in this short survey to discuss the first two symphonies, since as a whole they belong to Sibelius’ earlier and unregenerate manner. It is true that the first two movements of the second symphony appear to be opening up new paths, but the *scherzo* is fairly commonplace and the finale reverts quite definitely to the old Tchaikovsky type.

The first fruits of the new style are to be found in the third symphony which makes a very unobtrusive entrance on to the stage and is in only three movements—outward and visible signs of the new spirit which is here most apparent in the easily flowing themes and the lightness of the instrumental texture. This first important experiment in economy would be an unqualified success, if it were not for the finale which seems to end too abruptly, producing an unbalanced and top-heavy effect. Here we feel that the experiment has been carried slightly too far, and it is probably this that accounts for the somewhat rare performances of the work.

In the next symphony the same principles are applied more intelligently but also much more rigorously, and apart from the fact that there are the normal four movements, the process of compression goes further in this work than in any other. The manner is austere and laconic, particularly so in the first movement, after which the tension eases little by little up to the finale where there is, rather surprisingly, an added touch of colour from the



use of bells. There is a hint of romance in the *scherzo*, but the Trio is very severe, and the return of the first section is strangled at birth by a peremptory gesture from the timpani. The slow movement, where economy and expression are perfectly blended, is the great achievement of the symphony. The orchestration is of the scantiest, but for that very reason succeeds in throwing into high relief individual phrases with their inevitably right colouring, and in increasing the impressiveness of the brief climax.

The gradual relaxing of tension in this work is carried a stage further in the first movement of the fifth symphony where, although the texture is again light, the thematic development is carried to almost Beethovenish lengths. Indeed, the only feature of the work that really suggests economy is the apparent absence of the *scherzo*, which, however, on closer examination appears to have found its way into the latter part of the first movement. After this breathing space the sixth symphony returns once more to the confined outlook of the fourth, and although there is little of the angularity of the earlier work, the emotional pulse is for the most part rather slow, the prologue to the first movement for example, almost suggesting a page of Palestrina. That illuminating utterance of Sibelius in which he compared his music to cold water is very aptly illustrated in this symphony, which flows along smoothly and uneventfully, and at the same time seems rather colourless and aloof. But it does, nevertheless, convey an impression of well-marked individuality, and has its own niche in the symphonic edifice.

Up to this point the symphonies arrange themselves naturally in pairs. The third and the fifth, which are in three movements, are on the whole light in texture but fairly generous in scope, while the fourth and the sixth, which have the usual number of movements, are more restricted in feeling and roll themselves up like a hedgehog into a small compass.

The seventh symphony is also in a sense one of a pair, the other being the symphonic poem *Tapiola*. Both are in one movement, but while *Tapiola* is highly concentrated and concerned throughout with one mood and virtually only one theme, the symphony is wider in scope and design. It is, however, a genuine one movement symphony and not a mere sequence of movements strung together without a break, and this can be confirmed by an analysis of the different sections. The outline of a *scherzo* is clear enough, but the lineaments of the other three movements successfully resist any attempt at identification. In this work, then, where the various moods of a normal symphony are packed together in a single movement, Sibelius seems to have said his last word on the subject of symphonic structure, although it

is of course, impossible to deduce from this in what direction further experiments might have led him.

There is one point of interest that emerges from a study of these last five symphonies, and that is that although Sibelius is continually experimenting with different economical schemes, he never employs them all together in the same work. The fourth and sixth symphonies, for example, which are characterised by great emotional restraint, are precisely those that have the full complement of movements. This is surely a wise provision. We can endure with fortitude the austerities of the fourth symphony as it stands, but compressed into a single movement it might have proved too hard a nut for the most indefatigable listener to crack.

### " Music and Letters " Competition

A friend of *Music and Letters*, who wishes to remain anonymous, has generously offered a prize of £50 for a short original treatise on some musical subject demanding research and scholarship. The competition is open only to British subjects and to British-born writers who may have acquired some other nationality, it being felt that musicology in this country particularly requires the kind of encouragement musical scholarship enjoys more readily elsewhere.

As no work of the kind contemplated can be considered complete unless it is published, the Editor has approached Messrs. J. M. Dent & Sons, Ltd., who have willingly accepted the suggestion that they should participate in the competition by bearing the costs of publication of the winning manuscript. They are also prepared to open a royalty account with the author if the sales exceed one thousand copies. In addition they are ready to consider the publication of any of the other manuscripts submitted that may prove to be of merit. For any work other than the prize-winning treatise accepted by them on the recommendation of the jury they will make an offer direct to the author.

The jury will consist of:—The Donor of the Prize, Mr. A. H. Fox Strangways, The Proprietor of *Music and Letters*, The Editor of *Music and Letters*, and Mr. E. F. Bozman, a Director of Messrs J. M. Dent & Sons, Ltd. together with any expert whose advice it may seem wise to ask. The full conditions are published in the current issue of *Music and Letters*.



## The Chamber Music of Mozart

In pursuance of the comprehensive plan by which students of the ensemble class under the direction of Mr. Herbert Withers are presenting the chamber music of the classical composers, we have already in recent terms had the works of Haydn, Beethoven, Brahms, Schubert and Dvorák. This term five recitals are being devoted to Mozart and include the five famous string quintets. Each concert is preceded by a short address by Mr. Withers upon the music to be performed.

The first of the present series took place on October 3rd when the programme included two acknowledged masterpieces, the incomparable Clarinet Quintet in A, (K.581) played by Alwyn Kell, Olive Zorian, William Waterhouse, Kenneth Essex and Edna Elphick, and the String Quintet in G. minor, (K.516) played by Robert Masters, Leslie Hatfield, Douglas Thomson, Aubrey Appleton and Peter Halling. It is pardonable, perhaps, to quote here the high praise which the series generally, and this concert in particular, evoked in the public press: "The programmes are superb, and the performances more satisfying than many that are given by famous men."

On October 17th, during his talk upon the music to be played, Mr. Withers, in speaking of Mozart's skill in the utilization of the utmost resources of wind instruments, said that this was due to the necessities which arose during a large part of his career when dealing with incomplete orchestral combinations. This awoke an echo in the minds of those present who had studied under the late Mr. Frederick Corder, who always impressed upon his pupils that it was the finest practical experience that could be had. In the Quintet in E flat for Piano, Oboe, Clarinet, Bassoon and Horn, played by Denis Matthews, Leonard Brain, Alwyn Kell, James Richens and Dennis Brain, the truth of these statements was very evident, and the fact that the blend of the piano with the wind instruments was much more satisfactory than might have been expected is to be credited to the discretion and sensitiveness of the pianist. Other noteworthy features in the programme were the delicacy and charm of the slow movement of the Flute Quartet in D, (K.285) played by Walter Scott, Aubrey Appleton, Bohdan Hubicki and Kenneth Law, and the infectious spirit of the String Quintet in E flat, (K.614), in which Mary George, Kenneth Essex, Mary Tierney, Josephine Euler and Joy Hall combined. Mr. Withers had reminded us that this was written only seven months before Mozart's death, when he was already a sick man, but such is the independence of genius, even in regard to health, that the *Finale* is as gay as anything he ever wrote.

## Orchestral Concert—June 14 at Queen's Hall

OVERTURE, "EURYANTHE" ... ..	Weber
THE TRIAL SONGS (The Mastersingers, Act I) ... ..	Wagner
John Fullard	
CONCERTO for Pianoforte and Orchestra, No. 3 in C minor, Op. 37 ... ..	Beethoven
Denis Matthews	
"Venus" } Nos. 2 & 4 of "The Planets" ... ..	Holst
"Jupiter" }	
CONCERTO in D minor for Two Violins and Orchestra ... ..	Bach
Robert Masters, Bohdan Hubicki	
ELIZABETH'S GREETING (Tannhäuser, Act II) ... ..	Wagner
Glenys Bracken	
THEME and VARIATIONS, from Suite No. 3 in G ... ..	Tchaikovsky
Conductor: Sir Henry J. Wood, D. MUS., F.R.A.M.	

## Chamber Concert—June 22

QUINTET for Clarinet, Two Violins, Viola and Violoncello, K 581 ... ..	Mozart
Alwyn Kell, Olive Zorian, William Waterhouse, Kenneth Essex, Joyce Cordell	
"Du bist die Ruh," Op. 59, No. 3 } ... ..	Schubert
"Grenzen der Menschheit" }	
Scott Joynt	
Pianoforte: Dennis Murdoch	
CARNAVAL, Op. 9—Pianoforte ... ..	Schumann
Ivey Dickson	
FANTASIA in D, for String Quartet, Op. 32—Two Violins, Viola and Violoncello ... ..	Ernest Walker
Emanuel Hurwitz, Jorgen Laulund, Kenneth Essex, Peter Halling	
ETUDE, No. 5 ... ..	Paganini-Liszt
PRELUDE, "Tendresse," Op. 69, No. 12 } Pianoforte ... ..	Joseph Jongen
ETUDE, Op. 8, No. 12 ... ..	Scriabin
Ross Pratt	
FOUR SONGS for Voice and Violin, Op. 35 ... ..	Holst
Pamela Tanner, Marjorie Lavers	
"NIGUN" (Improvisation) No. 2, from "Baal Shem"—Violin ... ..	Ernst Bloch
Doreen Cohen	
Pianoforte—Frank Thomas	
PHANTASIE in A minor—Pianoforte, Violin and Violoncello ... ..	John Ireland
Joyce Chapman, Susan Davies, Vera Lavers	

## Other Concerts

Within the limits of space afforded by the R.A.M. Magazine, published only three times a year, it is impossible to record all that takes place within the Academy, but mention can be made of an informal orchestral concert on July 19th, in which eight members of the Conductor's Class under the direction of Mr. Ernest Read took part, and which included in the programme well-known standard works and Adam Carse's *The Nursery—A Dance Phantasy*. On October 24th, eleven of the L.C.C. Exhibitors, under the



direction of Miss Margaret Donington, had opportunity to display "special talent." One of their number played Mr. B. J. Dale's *Prunella*, and the programme generally was very varied and attractive. Informal concerts at 5 p.m., fortnightly concerts at 8 p.m., and Practice Recitals, such as that by pupils of Mr. Rowsby Woof on November 5th, are part of the Educational Course and their value to students and professors alike is incalculable.

## Opera

### The Marriage of Figaro—Mozart

It has been pointed out by a recent writer that the chief reason for the success which Beaumarchais achieved with his *Marriage of Figaro* (which ran for seventy consecutive performances on its first production in 1784 and which was the basis of the libretto which Da Ponte provided for Mozart) was its topical quality as a satire upon contemporary life. As Ernest Newman says, "The extraordinary vogue of *Figaro* was due to the fact that it summed up all that was in the minds of those who felt that it was time a new regime replaced the old . . . The witty insolence of Figaro to his aristocratic master was a symbol of the coming upheaval."

For us, however, it is the distinction of Mozart's music, the aptness and the facile wit of his comment and illustration which point the moral and adorn the tale. Within the wide range of opera there occur many situations which fail to find full expression through music, but in *Figaro* we are conscious of a perfect consummation of the arts. Wit in music is not common, but here opportunity and the man meet. Every shaft of satire and penetrating quip is sharpened by that *espièglerie* which is so characteristic of Mozart.

The performances in the Duke's Hall on July 12th and 13th have already received high and merited praise. Produced by Geoffrey Dunn and Isobel McLaren with Professor Dent's translation, they worthily achieved the standard, both vocal and dramatic, which so great a work demands. Roderick Jones and Clement Hardman (*Count Almaviva*), Dilys Rees and Megan Jones (*Countess*), Joan Tribe and Elizabeth Sheridan (*Susanna*), Harold Child and John Hargreaves (*Figaro*), Joyce Hutchinson and Glenys Bracken (*Cherubino*) furnished opportunity for comparison of their respective good qualities, and the rest of the casts realised also the greater or lesser opportunities falling to them. The orchestra under Warwick Braithwaite, notable for their refinement in accompaniment, had great responsibilities which they fulfilled in a way which enhanced the good work on the stage, and Denis Matthews's treatment of the *continuo* part was a model of what it should be.

## Drama Medal Competitions

The Lord Howard de Walden and George Grossmith Gold Medals for dramatic ability were competed for on Thursday and Friday evenings of June 16 and 17. These two evenings are looked forward to with feelings of intense excitement and trepidation, as the Duke's Theatre is packed with an anxious and critical audience, and at the end of the evening the judges make their comments and announce the name of the winner from the stage.

At the Thursday night gathering, the adjudicator was Mr. Basil Radford, who was greatly perplexed as to whether the medal should go to Anne Deans or Doreen Gale, but after much consideration he decided on the former. (For this award the competitors have not completed four terms at the R.A.M.).

Miss Auriol Lee and Mr. Sydney Carroll, who were joint judges on the Friday night, when candidates are in their second or third year, unanimously awarded the George Grossmith Gold Medal to Ina Stokes, about whose performance they made some very encouraging remarks: it might perhaps be mentioned that this student was last year's winner of the Lord Howard de Walden Gold Medal.

As grooming and make-up are taken into consideration, all the competitors were looking their most polished best, and on both evenings the judges incorporated into their speeches remarks on the charms of the many attractive performers.

The plays chosen for competition were: on the Thursday night, "Quality Street" and "Granite"; and on the Friday, "Outward Bound" and Sheridan's "School for Scandal." The candidates are free to choose any scene from either play, which must be presented as a monologue, he or she representing all the parts in the scene. A truly strenuous test of both talent and versatility!

E.G.

## Musical Societies in Great Britain

The first of a series of articles on Musical Societies—"The Royal Society of Musicians," by T. B. Knott, F.R.A.M. (Honorary Treasurer) will be found on p. 74. No. II., "The Royal Philharmonic Society," by Theodore Holland, O.B.E., F.R.A.M., (Chairman of Honorary Committee of Management) will appear in our issue of March 1939.



## Appointment

LONDON UNIVERSITY—PROFESSOR STANLEY MARCHANT, C.V.O., MUS.D. has been appointed to represent the Faculty of Music in the University Senate for the remainder of the period 1935—39 in succession to Sir Percy Buck.

## Recent R.A.M. Distinctions

The following were elected on October 27 :—

### HONORARY FELLOW (HON. F.R.A.M.)

Arthur F. Hill, F.S.A., F.R.C.M.

### HONORARY MEMBERS (HON. R.A.M.)

Edgar Bainton  
Vera Beringer  
Dr. H. C. Colles  
Norman Demuth  
Thomas Dunhill  
Sir Ernest Macmillan  
Roger Quilter  
Bernard Shore  
S. P. Waddington

### ASSOCIATES (A.R.A.M.)

Ernest Bryan Gipps  
Enid Hugh-Jones  
Cyril Mitchell  
Hester Denne Parker  
Henry Penn  
Gilbert Vinter

## The Professorial Staff

Mr. Maurice d'Oisly, F.R.A.M. has recently been decorated by the President of the French Republic with the Order "Palme d'Officier d'Académie."

Mr. G. D. Cunningham, M.A., F.R.A.M., F.R.C.O., City Organist of Birmingham, has been elected President of the Royal College of Organists in succession to Sir Hugh Allen.

Mr. J. A. Westrup, M.A., B.MUS. (OXON) has been appointed Lecturer in the History of Music at the R.A.M.

## Marriages

BAKEWELL—WRIGHT. On February 5, at the Chapel of Saint Mary and All Angels, Grahamstown, South Africa, Marjorie Bakewell to Thomas Blayburn Wright.

PRICE—ELLIOTT. On June 11, Beryl Price to N. John Elliott.

HUNT—ANDERSON. On August 27, Kathleen Hunt to Capt. W. F. Anderson, M.C., M.B.E., R.E.

## In Memoriam

### Lord Daresbury, C.V.O., LL.D.

October 23, 1938

We regret to announce the death of the Rt. Hon. Lord Daresbury, which took place at the age of 71 at Arlington House. A Vice-President of the R.A.M., Lord Daresbury was also an outstanding figure in British agriculture. Upon his succession as second baronet he was known for 33 years as Sir Gilbert Greenall and was raised to the peerage in 1927.

### Marie James, A.R.A.M.

October 22, 1938

Entered R.A.M. 1883; elected Associate 1889.

OBITUARY NOTICES—In the compilation of this part of the *R.A.M. Magazine*, the Editor would welcome the assistance of relatives or friends who could send early information of the death of former students or others connected with the Academy. Brief biographical notes would also be useful. It is thought that such notices may be of service particularly when they have reference to those whose active connection with the R.A.M. is not recent.



## Recent Awards

The Alfred J. Waley Prize (Violin) has been awarded to Robert Masters (a native of London), Marjorie Lavers, Bohdan Hubicki and Mary Tierney being highly commended and John H. Jezard, Clelio Ritagliati and Nan Warden commended. The Adjudicator was Mr. Carl Flesch.

The Matthew Phillimore Prize (Male Pianists) has been awarded to Basil Bensted (a native of London). The Adjudicator was Mr. Adolph Hallis.

The Piatti Prize ('Cello) has been awarded to Joyce Hall (a native of Raunds), Beatrice Boulter being highly commended. The Adjudicator was Miss May Mukle.

The Charles Lucas Prize (Composition) has been awarded to Geraldine Thomson (a native of London). The Adjudicator was Mr. Constant Lambert.

The Walter Macfarren Prize (Male Pianists) has been awarded to Frank V. Thomas (a native of London), Ross Pratt being very highly commended.

The Walter Macfarren Prize (Female Pianists) has been awarded to Rosalie E. Inskip (a native of London), Iris Greep being very highly commended and Gwendolyn Reiche commended. The Adjudicators were Messrs. Victor Booth, Harold Craxton, Leslie England, A. Wesley Roberts and Claude F. Pollard (in the Chair).

The Frederick Westlake Memorial Prize (Female Pianists) has been awarded to Pamela Johnson (a native of Epsom), Marguerite Bor being highly commended. The Adjudicator was Mr. Maurice Cole.

The Gilbert R. Betjemann Memorial Prize (All Voices) has been awarded to Roderick Jones (a native of Ferndale), Thelma Weeks being highly commended and Margaret Mason commended. The Adjudicator was Mr. Parry Jones.

The John B. McEwen Prize (Ensemble) has been awarded to Olive Zorian (1st violin), Marjorie Lavers (2nd violin), Aubrey Appleton (viola) and Edna Elphick ('cello), William Waterhouse, Leslie Hatfield, Douglas Thomson and Mary Stuart Harding being highly commended. The Adjudicator was Mr. Lionel Tertis.

The Isabel Jay Memorial Prize (Sopranos) has been awarded to Thelma Weeks (a native of Plymouth), Dilys Rees being very highly commended and Helen Coleman highly commended. The Adjudicators were Miss Celia Cavendish and Miss Ruth Naylor.

The Lionel Monckton Scholarship (Composition) has been awarded to Gwendoline Browne (a native of London). The Adjudicator was Mr. Walter Leigh.

The J. and J. Brough Prize (Flute Playing) has been awarded to Joan Walker (a native of Woking), Walter Scott being highly commended. The Adjudicator was Mr. W. E. Gordon Walker.

The Cecil Martin Prize (Elocution) has been awarded to Helen Coleman (a native of London), Audrey E. Long being highly commended and Joyce Hutchinson and Helen Dixon commended. The Adjudicator was Miss Anne Baker.

The Parepa-Rosa Prize (Baritones and Basses) has been awarded to Roderick Jones (a native of Ferndale). The Adjudicators were the Principal and the Warden.

The Howard de Walden Gold Medal for Drama has been awarded to Anne F. Deans (a native of Glasgow), Doreen Gale, Moira Parker and Betty Webb being highly commended and Daphne R. Shaw and Pamela D. Kerr-Bock commended. The Adjudicator was Mr. Basil Radford.

The George Grossmith Gold Medal for Drama has been awarded to Ina Stokes (a native of Wolverhampton), Doreen Davenport being highly commended and Jean Bone and Stella Fisher commended. The Adjudicators were Miss Auriol Lee and Mr. Sydney Carroll.

The Pianoforte Accompaniment Prize has been awarded to Susan Davies, Joyce Stoker being highly commended. The Adjudicators were Miss Madeleine Windsor, Mr. Reginald Paul and Mr. Harold Craxton.

The Henry R. Eyers Prize (Aural Training) has been awarded to Noel Cox. The Adjudicators were Messrs. Eric H. Thiman, Leslie Regan and A. Forbes Milne.

The Stewart Macpherson Prize has been awarded to Noel Cox. The Adjudicator was Mr. Stewart Macpherson.

The Charlotte Walters Prizes (Two : Elocution) have been awarded to Joyce Robinson and Doreen Davenport. The Adjudicator was Miss Mary Clare.

The Elocution Professors' Shakespearean Prize has been awarded to Pamela Kerr-Bock. The Adjudicator was Miss Mary Clare.

The Katie Thomas Memorial Prize (Elocution) has been awarded to Norah Williams. The Adjudicator was Miss Mary Clare.

The Mary Burgess Memorial Fund has been awarded to Bohdan Hubicki.

The J. and A. Beare Prize has been awarded to Eugene Nemish.

The Alfred Gibson Memorial Prize has been awarded to Olive Zorian.

The Leslie Alexander Gift has been awarded to Kenneth Essex.

The Oliveria Prescott Gift has been awarded to Gwendoline Browne and Margaret O. Mullins.

The Ridley Prentice Silver Medal has been awarded to Harold Child.



The Leonard Borwick Prize has been awarded to Iris Loveridge.

The Dove Prize has been awarded to Denis Matthews.

The Elsie Horne Gift has been awarded to Ross Pratt.

The Alessandro Pezze Prize has been awarded to Edna Elphick.

The Manns Memorial Prize has been awarded to G. Brian Dunn.

The Anne E. Lloyd Exhibition (Singing) has been awarded to Scott Joynt.

The Minnie Hauk Gold Medal (Singing) has been awarded to Vera Healy.

The Minnie Hauk Silver Medal (Singing) has been awarded to Joan Tribe.

The William Townsend Scholarship (Pianoforte) has been awarded to Frank V. Thomas.

The Robert Radford Memorial Prize has been awarded to Clement Hardman.

The Louisa Banerjei Prize (Contraltos) has been awarded to Etta Harry.

The Lilian Eldee Scholarships (Two) have been awarded to Glenys Bracken and Elizabeth Sheridan.

The E.F. James Prize has been awarded to Dennis Brain.

The Corder Memorial Prize (Composition) has been awarded to Gwendoline Browne. The Adjudicators were Mr. Alan Bush, Miss Dorothy Howell and Mr. Theodore Holland. (Chairman).

The Worshipful Company of Musicians Medal has been awarded to Denis Matthews.

The Blakiston Memorial Prize (Pianoforte) has been awarded to Muriel Wiley, Jean Gilbert being highly commended.

The Eric Brough Memorial Prize (Pianoforte) has been awarded to Ivey Dickson, Edna Harding and Gordon Watson being commended.

The Pianoforte Advisory Board Prize has been awarded to Janet Heath, Paul Huband and Jean Mackie being highly commended. The Adjudicator for the above prizes was Mr. F. Merrick.

The Challen Pianoforte Prize has been awarded to Janetta McStay, Rosemary Beckett and Norma Gallia being very highly commended.

The Chappell Pianoforte Prize has been awarded to Noel Cox, Denis Matthews being very highly commended.

The Alexander Roller Memorial Prize (Pianoforte) has been awarded to Denis Matthews.

The Beatrice Goodwin-Vanner Prize (Pianoforte) has been awarded to Violet Fleming, Marguerite Bor being very highly commended. The Adjudicator for the above prizes was Mr. Herbert Fryer.

## R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst  
past Students of the Royal Academy of Music

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## R.A.M. Club Annual Dinner

The Annual Dinner of the R.A.M. Club was held at Grosvenor House on Friday, June 24, the President, Sir James Jeans, M.A., D.Sc., LL.D., F.R.S. being in the chair. Among 238 members and guests present were :

Sir Hugh Allen, Lieut.-General Sir G. Sidney and Lady Clive, Sir Robert Waley Cohen, The Rt. Hon. The Earl of Crawford and Balcarres, Sir W. Reid Dick, His Excellency the Estonian Minister, Sir Patrick and Lady Hannon, Mr. Justice and Lady Henn Collins, Sir James and Lady Jeans, Baron and Baroness Mayern-Hohenberg, Sir Richard Paget, Baron and Baroness Profumo, Sir Denison and Lady Ross, Sir Josiah Stamp and Sir Brumwell Thomas.

After loyal toasts had been duly honoured :

MR. HAROLD CRAXTON, in proposing the toast of "The Sister Arts and Sciences" said :

"Thank you for entrusting me with this important toast. I think you have done the right thing. You need not fear a learned dissertation on Art and Science. You need not fear an enquiry into their Aryan or non-Aryan sources nor any speculative theory as to which came first. By this I don't mean Aryan or non-Aryan, but Art or Science !

To be frank with you, I will admit at once that I know little about Art ; I only teach it. And I know less of Science ; I can only admire and sometimes fear it.

Knowing that I had to speak to you this evening, I asked myself the question 'What is Art?' and found it almost as difficult a question to answer as 'What is Truth?'

'When in doubt, ask someone' is wisdom, and I was fortunate enough to get into touch with the spirit of Mozart, for his is a spirit that is very ready to come to the aid of us humans. His answer to the question 'What is Art?' was 'How should I know?'

Wagner I found more difficult to approach ; he was that sort of man. Wagner was very busy. There was more trouble with the gods—an argument about the gold standard, I believe. Having turned a deaf ear and a blind eye to some of Wotan's complaints, he told me that in the presence of true Art one is confronted with a riddle. And further he added that 'where life ends, Art begins.' 'In youth we turn to Art, we know not why, and only when we have gone through with Art and come out on the other side we learn to our cost that we have missed life itself.' This rather depressed me.

Haydn I found more cheerful. 'What is Art?' he said. 'Why, I've never thought about that. I just get on with my work, and sometimes my heart leaps for joy at the thought of God, and my music does the same ; perhaps that is Art.'

Chopin answered my enquiry rather rudely. 'Craxton,' he said, 'in your country Art means Painting, Sculpture and Architecture.—Music is not an Art, it is something else than Art, it is a profession !'



At Sir James' and Lady Jeans' Garden Party,  
July 16



In alarm I rang up the Government, and they said that Chopin was quite in order but that they went further and referred me to Schedule D where I should find all the Arts coming under the heading Trade or Profession with due allowance for wear and tear of machinery!

The spirit of an old German philosopher told me that 'Art was moral perfection.' That I could not accept, as I felt it made life far too uncomfortable for the artist!

Then I felt that a great dramatist should be consulted, so I asked Bernard Shaw to ask Shakespeare. He said, 'Why ask Shakespeare? I can tell you. Art is one of the many things that the British public do not want but when they find they have it they put up with it!' And the witty spirit of Oscar Wilde reminded me that 'Art is something that life and nature imitate' and that 'the more we study Art the less we care for life and nature.' 'For most sunsets that I see are mere second-rate Turners—Turners of a bad period, with all that painter's worst faults exaggerated and emphasized!'

Now for the critics, I thought, they will surely know what is Art! But I found that they all knew what Art *was*, they were at loggerheads as to what Art *is* and completely despondent about any Art that *is to be*!

The B.B.C. were very courteous in their reply. 'Thank you for your enquiry,' they wrote. 'If the mission of Art is to give pleasure and in view of the thousands of letters of appreciation we have received we have no doubt that "Monday Night at 7" is true Art.'

Then my thoughts flew to the East and I cabled to an Indian Prince famed for his taste, and received this cable in reply, 'Thanks enquiry re Art stop Purchased Selfridge Coronation decorations tassels and all stop.'

As a last resort I thought of asking the question at my Arts Club, but on second thoughts I changed my mind, for such a question might easily and quickly break up the Club.

I believe that Charles Lamb when playing whist was asked 'What is Truth?' He quickly changed the subject by asking 'What are trumps?' and I leave my question with a like gesture.

But in my heart I have a feeling that Art and Science, whatever they may be, are very close to one another,—the Sister Arts and their big brother Science, Science pursuing knowledge and truth for its own sake, Art striving for that indefinable something that is so needed for the work of life; Science thrilled with the wonderful and asking how could it happen, Art dreaming the beautiful and then looking around for the means to make it happen. And there can be no Art that does not show science and law and order, and who will deny that the Forth Bridge deserves a place amongst the Great Symphonies of the World? This big brother Science can so often help the sister Arts, and in these wonderful days miracles are achieved in the broadcasting and televising of our efforts.



Recently I heard of Music and Medical Science working hand in hand—scientific research into the power of music as cure for bites, toxic poison and as an influence upon blood pressure! But the research did not go far enough, for I felt that if music could cure toxic poisoning maybe the cure of toxic poison in the composer might save us from certain kinds of music.

If there is truth in Wilde's remark that nature imitates Art, it can also be said that Science not only imitates Art but also comes into close competition. My eldest son, a young airman, tells me that there is no sound in music so beautiful as the note of a Rolls Royce Kestrel engine when it is well tuned! Art must now look to its laurels, and I feel that I must compose for him a special piece 'Air on a Ground Valve,' metronome mark Crotchet equals 5000 revs; or I may call in Poetry to my aid and make a song of the lovely lyric

'Over the greenwood tree, Who'd love to fly with me  
And tune his merry note to the open throttle's throat'

And to return to the Wilde manner, I can truthfully say that every time I visit a modern factory I find the sound of the machines imitating more cleverly and more closely the sound of a contemporary symphonic poem of the best period with all qualities emphasized and few of its faults.

To make any further reference to Science is unnecessary, for we are fortunate to have as our President a great Scientist, and he has shown by his kind interest in our affairs that although his firmament is rapidly filling up to the danger of overcrowding, he has found room for our group of R.A.M. stars.—Stars that can be truly defined as 'heavenly bodies that shine by their own light and often rotate!'

THE EARL OF CRAWFORD AND BALCARRES, in reply, said he had hoped Mr. Craxton would have said who and what the Sisters were; he would then have been better able to reply to the toast. He had been reduced to asking the President and had learned that the Sisters referred to were Literature, Science and the Arts, and he wondered, in Mr. Craxton's words, who came first. He would select, as their best representatives in that assembly, Sir Josiah Stamp and Sir Hugh Allen. Which of the two he would choose as the true embodiment could only be answered in the words of a student-pupil of Sir Denison Ross when asked whether Napoleon or Julius Caesar was the greater soldier: that taking all circumstances into account and making several necessary reservations, the answer was in the affirmative. The Arts and Sciences and Sisters and Brothers thanked them greatly for their hospitality.

MR. ASHLEY DUKES said this was one of the occasions when those who belonged to the theatre looked about for a cue. He was very happy to think that the Theatre should be included in the list of Sister Arts. Not

only was the Drama an art but the Theatre had some claim to be an art in itself like music, and people writing for the Theatre should realise that it was the Theatre that was the art and not Literature applied to the Theatre.

SIR DENISON ROSS, proposing the toast of "The R.A.M. and the R.A.M. Club" said he felt it an honour to be invited by their President to do so, but he had imagined, perhaps half-a-dozen elderly professors and a few students and was amazed to find himself confronted with people well-known in the world of finance and architecture, by members of Parliament and many other institutions which he did not understand at all. But this did not lessen his sense of the privilege which had been conferred upon him.

SIR JAMES JEANS, President of the R.A.M. Club, in reply, mentioned changes that had taken place in the personnel of the R.A.M. Governing Bodies, and in speaking of recently founded scholarships, made a plea for more encouragement to advanced study. "In the scientific world there were" he said, "many scholarships and fellowships available for students, but the only one for music which was in any way comparable was the Collard Fellowship, half of which had this year been awarded to a professor at the Academy."

PROFESSOR STANLEY MARCHANT, proposing the toast of "The Guests" said it was an added happiness to them all that evening to have with them so many distinguished in the Arts and Sciences, and also others who gave so much time and thought to the management of the affairs of the Academy. In associating the names of Sir J. Stamp and Sir H. Allen he would like to quote from a letter he received from the latter upon his retirement from the directorate of the R.C.M. Sir Hugh had written: "With you I hold as of major importance the happy working together of our two great Institutions, and am sure the best purposes of musical understanding have been and always will be served by it."

Response was made by SIR JOSIAH STAMP, and by SIR HUGH ALLEN who said that he had lately spent a day with Sir James and Lady Jeans at Dorking and had heard the latter play organ music of the old German schools as only she could play. Sir Hugh recalled that he had had a great deal to do with the R.A.M., and that when he had been asked by the Royal Philharmonic Society to present to Sir Alexander Mackenzie their Gold Medal, he had said to him before them all that the letters "R.A.M." should mean "Remember Alexander Mackenzie." And ever since then the Principal had been somebody beginning with the letter "M."

MR. THEODORE HOLLAND, Immediate Past President, said that he spoke in honour of "The President" with the greatest of pleasure as of one who, in addition to his enormous amount of public work, had given his time so whole-heartedly to matters affecting the well-being of the Club, and had initiated ideas which they would work out in the future.

SIR JAMES JEANS replied.



## The R.A.M. Club and Musical Societies

### Co-operation Among Musicians

One of the primary objects of the R.A.M. Club ever since its formation in 1889 has been, by the promotion of social intercourse between its members, both students and ex-students, to help them to preserve active connection with their *alma mater* and to make and strengthen those contacts which assist them in their work. Without links of this sort no profession can function in a corporately effective way.

As musical education becomes more and more widespread and teachers find employment in districts far apart, it is easy for the young musician to become absorbed in work done locally and to remain out of touch with central organisations, becoming, often against his own will, a sort of musical back-woodsman.

There are numerous associations in existence, some of which have long and interesting histories, whose objects include the helping of musicians individually in various ways and which have also, like the R.A.M. Club, the wider aims of consolidating the position of musicians as a body; increasing their opportunities for mutual assistance and exchange of ideas, and releasing and unifying their potentialities for good.

It is proposed to publish in the pages of the R.A.M. Magazine articles written by officials of such societies and dealing with their history, constitution and objects.

### I. The Royal Society of Musicians

Musical activity in Great Britain during the 18th and early years of the 19th centuries was evidenced by the founding of many Societies, Clubs and Institutions.

Notably amongst these which have survived to present times are:—The Festival of the Sons of the Clergy, The Royal Academy of Music, The Royal Philharmonic Society, The Round, Catch and Canon Club, The Western Madrigal Society and The Royal Society of Musicians of Great Britain. There is only one other body of prior foundation still existing, the "Musicians Company of the City of London" which was established in the 15th century and of which the esteemed Hon. Treasurer of the Academy—Mr. Alfred Waley—was Master a year or two ago. The Royal Society of Musicians, of which I have the responsibility of Hon. Treasurership, was instituted just over 200 years ago. Its origin was accidental and pathetic. It chanced that in April 1738 three eminent musicians—Festing (Violin), Vincent (Oboe) and Weidemann (Flute)—standing at the door of the Orange Coffee House in the

Haymarket, were attracted by the interesting appearance of two small boys driving asses. Upon enquiry they found that these children were the orphans of Kytch, a former colleague of theirs, whose skill and artistry upon the Oboe had won for him a foremost place amongst the musicians of his day. Unfortunately Kytch in his later years neglected both himself and his family, becoming unfit to appear in respectable society, and ultimately was found dead under lamentable circumstances.

True to the generous feelings which have actuated musicians in all ages, the three colleagues of Kytch immediately called together other representative musicians (notably amongst these was Handel) and instituted a Fund to rescue these orphans from their deplorable plight.

From this tragic beginning has sprung one of the noblest of charitable societies. On Sunday, 23rd April, 1738, at a meeting at the Crown and Anchor Tavern was founded the Society of Musicians and on 7th May an excellent code of laws drawn up, the principles of which still govern the conduct of the Society's work. Dr. Burney, a member, who wrote an account of the Commemoration of Handel which took place at Westminster Abbey in 1784 says:—

"No charitable institution can be more out of reach of abuse, embezzlement, or partiality, regulated with more care, integrity and economy, or have its income so immediately derived from the talents and activity of its own members."

He also records that the Directors of the Commemoration allocated £6,000 to the Society and that, as a result of this generosity, the Society was then able to maintain seven infirm members, twenty-eight widows and eleven children at a cost of £790 a year.

The Society was incorporated by Royal Charter in 1790. At the Centenary Festival, held in the Freemason's Hall in 1838 it was announced that there were then being maintained nine aged and infirm members, thirty-six widows and sixteen orphans which together with sundry temporary allowances, caused an expenditure of £1,971 10s. 0d. It was also stated that since the foundation of the Society up to that year £150,000 had been expended in benevolence to members and others. The Bi-Centenary Festival of the Society was held on 31st May this year under the Presidency of Lord Howard de Walden, when it was recorded that since 1838 no less than £350,000 had been similarly expended, and that there were 140 persons being permanently maintained. Temporary, medical and other reliefs are also granted. The cost of this in 1937 was nearly £14,000.

It is interesting to note that during its existence no less than £170,000 has been directly contributed by way of subscriptions, donations and legacies from the members themselves.

In 1909 to meet the pressing and increasing appeals from musicians who had not become members and therefore had no claim upon the Society, a Samaritan Fund was instituted for their benefit. Contributions to this Fund are administered free from any deduction whatever for expenses.

Since the beginning of the Great War over £7,000 has been granted to such non-members from this Fund.



It would not be fitting to close this brief account of the activities of the Society without acknowledging the abiding influence of the immortal Handel upon its welfare. In 1739 and 1740 he composed works for, and personally performed them at concerts given on behalf of the Fund.

The following is a Codicil to his Will :

"I, George Frideric Handel, make this further Codicil. I give to the Governors or Trustees of the Society for the support of decayed Musicians and their families £1,000 to be disposed of in the most beneficial manner for the objects of that Charity."

A fact of historical interest is that the first performance in England of *The Messiah* was on behalf of this Society.\*

The following is a facsimile of an advertisement which appeared in the daily press in 1743.

N.B. Every Ticket will admit either one Gentleman, or Two Ladies.

**COVENT-GARDEN.**  
By **SUBSCRIPTION.**  
*The Ninth Night.*  
**A** the Theatre-Royal in Covent-Garden,  
Wednesday next, will be perform'd  
**A NEW SACRED ORATORIO.**  
A CONCERTO on the ORGAN,  
And a Solo on the Violin by Mr. DUBOURG.  
Tickets will be deliver'd to Subscribers on Tuesday next, at Mr.  
Handel's House in Brook-street.  
Pit and Boxes to be put together, and no Person to be admitted  
without Tickets, which will be deliver'd that Day, at the Office in  
Covent-Garden Theatre, at Half a Guinea each. First Gallery 5 s.  
Upper Gallery 3 s. 6d.  
The Galleries will be open'd at Four o'Clock. Pit and Boxes at Five.

*For the Benefit and Increase of a FUND estab-  
lish'd for the Support of Decay'd MUSICIANS, or their  
Families.*

THE ANNOUNCEMENT IN THE DAILY PRESS OF  
THE FIRST PERFORMANCE OF "MESSIAH"—THEN  
CALLED THE SACRED ORATORIO—IN LONDON.

*The Messiah* has been performed on numerous occasions and in numerous places on behalf of the Society. By Royal Command the "Society of Ancient Concerts" performed the Oratorio annually for the benefit of the Fund.

At the Commemoration Festival held in Westminster Abbey in 1784 the question of seeing and seating was evidently a problem for an advertisement reads :

"No ladies will be permitted without hats, and they are particularly requested to come without feathers and with very small hoops, if any."

\*Owing to the objection of the clergy to the name "Messiah" appearing at a Theatre, the work was announced as "A New Sacred Oratorio."  
I am indebted to Sir Newman Flower for this information.

It is probable that the custom of rising to the feet during the "Hallelujah Chorus" arose on this occasion as H.M. King George III and the whole audience were so moved by the phrase "For the Lord God Omnipotent reigneth" that all stood up and remained standing until the end of the chorus.

The names of distinguished musicians who have given their services in the internal affairs of the Society and in performances given on its behalf are too many to quote in full, but the following notices are curiously interesting :

LISZT.

"We heard this youth first at the dinner of the Royal Society of Musicians, when he extemporised for about twenty minutes before that judgmatical audience of professors and their friends."

*Quarterly Musical Magazine, 1824.*

MENDELSSOHN.

"Mr. Mendelssohn most kindly gave his assistance in an extempore fantasia on the pianoforte, in which he introduced successively subjects from the Sinfonias of Mozart, Haydn, and Beethoven, treating them with the skill and science of an accomplished musician."

*The Spectator, 1829.*

The Royal Academy of Music has had long and close connection with the Society.

Lord Burghersh, the founder of the Royal Academy of Music was an energetic Patron and advocate of the Society.

In May 1824 the Academy offered to give a concert in aid of its funds. Four past Principals have been active members and our present Principal is a valued member of the Court of Assistants.

Many professors and ex-students are or have been members. W. H. Holmes, the very first student and King's Scholar of the R.A.M. was admitted a member in April 1845.

The senior member of the Court of Assistants is Mr. J. J. Solomon who was elected 58 years ago.

In the Society's Rooms at 10, Stratford Place, Oxford Street, W.1., there are many objects of unique musical interest presented by members and others. Amongst them are :—A full length portrait of himself presented by H.M. King George III, painted by Gainsborough ; portraits of Purcell, Handel, Haydn, Corelli, Ceminiani, Crivelli, etc., Handel's Pitch-Pipe, autograph letters of Beethoven, Liszt, Mendelssohn, Meyerbeer, Spohr, etc., etc.

The benevolent work of the Society is, owing to the voluntary efforts of its members, carried on at a cost of less than 7 per cent.

All members who fall on evil times are maintained and also their widows and children. Those, more fortunate, who have no need of assistance have the gratification of knowing that their contributions will be used to alleviate the burdens, to save from penury some less fortunate friend or fellow-student.

T. B. KNOTT, F.R.A.M.,

87 Princes Park Avenue,

N.W. 11.



## R.A.M. Club Social Meeting

October 24

The President and Lady Jeans received a large company of members and their guests at a Social Meeting at the R.A.M. on October 24th. A lecture was given by Sir James Jeans upon the subject of *Music as seen by a Scientist*, which was made most illuminating by his well-known and brilliant use of simile and analogy. It is hoped in a subsequent issue to publish the substance of this interesting and instructive address.

In the unavoidable absence of Mr. Theodore Holland, the Principal proposed a vote of thanks to Sir James, which met with hearty response.

### The President Entertains

It is difficult to describe adequately the pleasures experienced during the afternoon of Saturday, July 16, 1938, when Sir James and Lady Jeans entertained members of the Committee and student members of the R.A.M. Club at their beautiful home at Boxhill.

The gathering was a large one, but not too large for the generosity of our host and hostess, who had prepared so much in the way of entertainment that the time passed all too quickly. Even Master Jeans (aged two) showed signs of inheriting his parents' charm and gift of sociability by chatting to all the guests cheerfully and quite without shyness.

A truly beautiful garden surrounding a beautiful house; a most unusual feature of which were two large reception rooms leading one into the other, in each of which was an organ. These two organs were of the greatest interest to all, particularly to the many organ students who had been able to avail themselves of Sir James's kind invitation.

After a minute inspection of these, it was announced that Lady Jeans would give a short recital. Everyone crowded into the two rooms and relaxed as they listened to some of Bach's preludes and fugues, and pleasantly sentimentalised over the sunshine without and the strains of melody which seemed to greet it from within.

The all too brief and delightful recital ended, Lady Jeans most kindly suggested that perhaps certain of the students would care to try the organs, an invitation which was most eagerly accepted.

Tea was the next item on the programme, partaken at ease on the terrace. Then a most pleasant interval, when groups wandered happily around, inspecting the rose and fruit gardens, and an enterprising four organised a most energetic table-tennis match. As a memento of the day, Lady Jeans took a great many snapshots with her Leica camera, when everybody smiled and posed and looked their most handsome. Copies of these photographs have been presented to the Club by Sir James, and they are most excellent. *Tempus fugit*, and six o'clock came all too soon.

The Club will not forget that afternoon or the kindness of those who instigated it, and it is with a real feeling of sincere well-wishing that we bow our thanks to Sir James and Lady Jeans for a landmark in the history of the R.A.M. Club.

E.G.

## A Letter from the Principal to Members of the R.A.M. Club

Dear Fellow-members,

It is my wish that members of the R.A.M. Club (the majority of whom are past-students) should feel that they belong to the Academy and that they are always welcome at the old School.

In order that this sense of attachment may be encouraged and that friendly and helpful relationship with the Academy may be maintained, a room has been set aside in the Academy solely for the use of members of the Club. This room is not available for Student members of the Club.

I am convinced that the love for their *Alma Mater* is strong in the hearts of all past-students and I am glad to think that this is so. Also I am sure that members of the Club who have occasion to make appointments in London for the purpose of discussion upon professional matters or for social purposes, will welcome the opportunity of making such appointments at the Academy—a place to which they feel that they belong.

The room is a small one but it is quiet and comfortable. It is available (except on Saturday afternoons and Sundays) between the hours of 10 a.m. and 6 p.m., and I hope that members will take every opportunity of using it.

Yours faithfully,

Stanley Marchant.

It is proposed to form a small library for use in the Club room. Members and others who may like to contribute suitable books on musical subjects are invited to send lists to Mr. Spencer Dyke.

### Notes about Members and Others

(It would facilitate the compilation of this column were Members to send a note to the Editor of past performances or engagements.).

MISS LILIAS WEIR broadcast a recital of pianoforte improvisations on June 9th.

MR. RICHARD TILDESLEY broadcast on the National in June. His new composition, a tone poem entitled "Cheedale," was performed by the Buxton Municipal Orchestra, conducted by the composer, in August and again in September.

MARGARET PIGGOTT, assisted by MARY STUART HARDING, KENNETH LAW and EDNA ELPHICK, gave a Violoncello Recital in the Lecture Hall on June 27th, with IRIS LOVERIDGE at the pianoforte. The programme included pieces by Margaret Piggott.

The pupils of MR. DOUGLAS CAMERON gave a Concert in the Duke's Theatre on July 14th.



The South African artists, MISS BERTHA HAGART and MISS NAOMI PAPÉ, gave a Piano and Lieder Recital on July 15th, in the City Hall, East London, South Africa.

Songs by FREDERICK KEEL were included in the Recital broadcast by NAOMI PAPÉ on July 21st, from Grahamstown, South Africa.

MR. MAURICE D'OISLY and MISS ROSINA BUCKMAN gave a Concert at Cemaes Bay, Anglesey, in aid of the Bangor (N. Wales) Hospital, in August. In addition to the promoters, the following took part; ELIZABETH SHERIDAN, CERIDWEN EVANS, TOM WILLIAMS, MARJORIE LAVERS and ROBERT HAY.

MR. MAURICE D'OISLY made a Tour, during the summer, in the West Indies and Canada, as Examiner for the Associated Board.

MR. ERNEST F. MATHER has been appointed Musical Director at West Buckland School, N. Devon.

MR. EGERTON TIDMARSH gave a Pianoforte Recital at Wigmore Hall on September 30th.

MR. HAROLD CRAXTON assisted MISS JULIETTE ALVIN in a Recital at Aeolian Hall on October 17th, when the programme included a *Toccata* by HERBERT MURRILL.

MR. PETER BURGESS conducted the New Chamber Orchestra and the Chamber Concert Choir in a Concert at Aeolian Hall on October 18th, the Leader of the Orchestra being MR. CARL TAYLOR.

MISS JOAN BONNER gave a Violoncello Recital at Wigmore Hall on October 19th.

MR. VIVIAN JOSEPH gave a Violoncello Recital at Wigmore Hall on November 17th with MISS MARGARET CHAMBERLAIN at the Piano. The Programme included two MS compositions by Margaret Mullins.

THE REGINALD PAUL PIANOFORTE QUARTET took part in the Chamber Concert given by the Royal College of Music Patron's Fund at Wigmore Hall on November 8th.

MR. JOHN BOOTH's Festival engagements for the autumn include Southport, East Worcestershire and Seven Kings.

THE FLORIAN LADY SINGERS (Conductor MR. J. BOOTH) have engagements with literary and musical societies at Kingsway Hall, Thornton Heath and Wandsworth and have also been invited to give a recital to the Middlesex Music Teachers' Association.

MISS RUTH CRICHTON-MILLER, assisted by Margaret Mullins, gave a Song Recital in the Lecture Hall on November 12th. The programme included a Pianoforte Sonata by Miss Mullins and "A Piper" by Mr. Michael Head.

MISS BERTHA HAGART has just returned from six months' tour in South Africa, during which she gave 23 concerts, and broadcast performances in Johannesburg, Durban, East London, Capetown and also in Cairo.

MISS EILEEN HUNT gave a Folk-Song Recital at Grottrian Hall on June 23rd. The programme included Yiddish, Spanish, Italian and French songs as well as a representative group from the British Isles including the Isle of Man.

## New Publications

- |   |                     |                                    |
|---|---------------------|------------------------------------|
| Sonatina in F sharp minor. Piano.   | } (Winthrop Rogers) |                                    |
| Toccata in E flat minor. Piano.   |                     | <i>Theodore Holland</i>            |
| Song "The Piper" ( <i>James Elroy Flecker</i> ).                          | }                   |                                    |
| "Tales of Adventure." Piano. (J. Williams)                                |                     |                                    |
| "Locomotives." Piano. (Schott)  |                     | <i>Lilian Smith</i>                |
| "Three Orientals." Piano Duet. (Schott)                                   |                     |                                    |
| Pezzo Ostinato. Piano. (Murdoch)  |                     | <i>H. V. Jervis-Read</i>           |
| "A Book of Birds." Piano. (Stainer & Bell)                                |                     | <i>Lilias Weir</i>                 |
| Ten Tests in Musical Intelligence and Initiative, for Diploma Candidates. | } (O.U.P.)          | <i>Lilian Smith</i>                |
| "Music by Heart." (O.U.P.)  |                     | <i>Lilias Mackinnon</i>            |
| "Songs of Kings and Queens." (Arnold)                                     |                     | <i>Eleanor Farjeon</i>             |
| Three Pieces— <i>Purcell</i> . (O.U.P.)                                   |                     | transcribed <i>E. Howard-Jones</i> |
| Organ Prelude and Fugue in G— <i>Bach</i>                                 | } (O.U.P.)          | <i>Vivian Langrish</i>             |
| arr. for Two Pianos.  |                     |                                    |
| "Bourrée Humoresque"  | } (O.U.P.)          |                                    |
| "Meditation" freely arr. from 16th century Lute Book                      |                     | <i>Harold Craxton</i>              |

## Notices

- 1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.
- 2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.
- 3.—New Publications by members are chronicled but not reviewed.
- 4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1.

The Committee beg to intimate that Ex-Student Members who desire to receive invitations to the Students' Meetings should notify Mr. H. L. Southgate at the *Royal Academy of Music*.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.



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